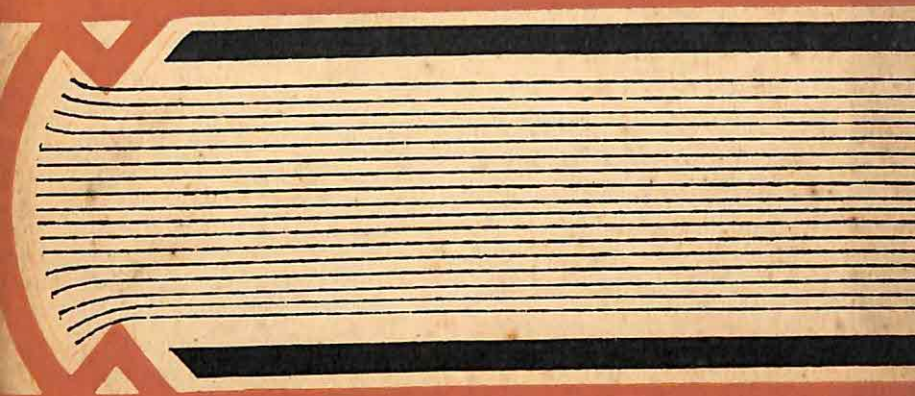


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TEACHING PRACTICE

*A Practical Handbook for
Training College Tutors and Students,
and for Teachers preparing themselves
'in service' for a Teacher's Certificate*

by

A. HUNT COOKE O.B.E. M.A.

*Formerly Chief Inspector of Education, Nigeria, and
Adviser on Teacher Training to the Federal Government*

ILLUSTRATED BY PAMELA KITSON



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CONTENTS

<i>Section</i>	<i>Page</i>
Author's Preface	5
1. Steering a Good Course	9
2. The Art of Teaching	13
3. The Teaching of "Method"	19
4. School Practice	22
5. The Observation Time	27
6. Preparation of Lessons	30
7. Teaching Aids	35
8. Dress, Manners and Nerves	40
9. Teaching - Class Arrangement	44
10. Teaching - The Tongue is the Unruly Member	49
11. Teaching - Teaching Aids	55
12. Teaching - The Children's Part	56
13. Teaching - Hints on Teaching Subjects	64
14. At the End of School Practice	78
15. The Practical Teaching Test	80

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AUTHOR'S PREFACE

THIS book is based on notes of discussions which I had with numerous Training College Principals and Tutors in every Region of Nigeria, at the time of Practical Teaching Tests. The same subjects cropped up in these discussions, at one College after another, so often that I was encouraged to embody them in a Note for general circulation to Training Colleges and Elementary Training Centres: and I am grateful to the Federal Minister of Education for permission to refer to this Note. I am also most grateful to Mr. J. J. Williams, formerly Deputy Chief Federal Adviser on Education, Nigeria, for reading the manuscript and making many valuable suggestions, and for contributing to the section on Visual Aids and Reading.

The first aim of this book is to help all who are concerned in the Teaching Practice of Training College students and with tests of teaching ability for the award of Teacher's Certificates. The original notes on which the book is based were written for the benefit of Principals and Tutors of Training Colleges and Examiners and Assessors at Practical Teaching Tests. The present book is addressed directly to students and to teachers who are training themselves 'in service', but the Author hopes it will be read also by staffs of Training Colleges and Practising Schools, and Examiners and Assessors.

But while tests of practical teaching ability and preparation for such tests are the main concern of the book, it should be of use to all young teachers, and to Head Teachers under whom they serve; and it is hoped that even 'old hands', however long their service, may find something new and useful in it—for it is never too late to learn!

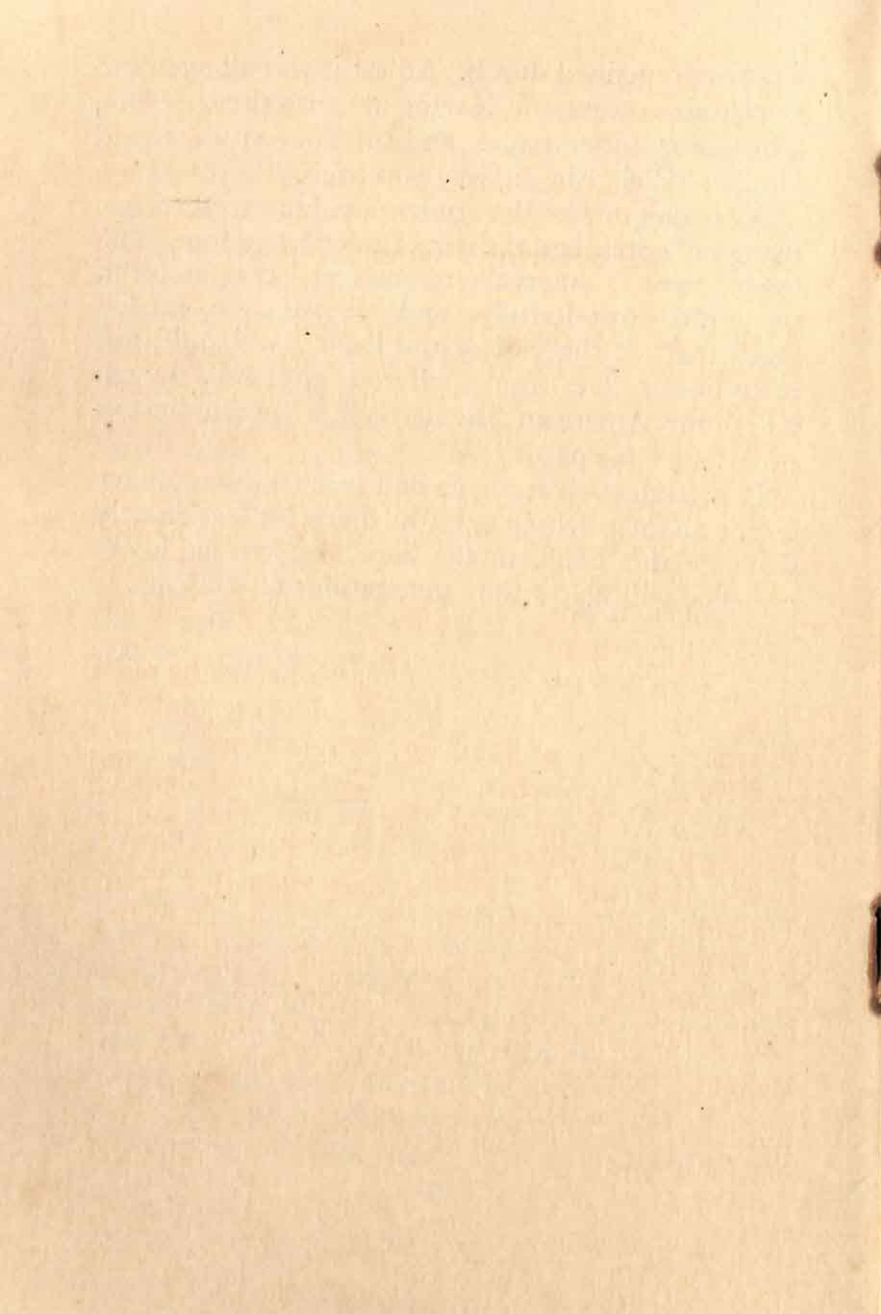
All the hints that will be found in this book are *practical* hints, arising from experience. Some of the experience has been my own—my own trials and errors, and occasional successes that make it all worth while. But most of the experience has been at 'second hand', from watching thousands of training college students and teachers at work with classes of children, noting the things they do that produce good results, and the things that produce bad results. None of the ideas that follow has been culled from a book without having been tried out in practice.

I well remember one occasion when I was much impressed by a teaching technique described in a book I was studying. I thought it worth while to pass this on to my students, and obviously the best way to do this was to demonstrate the technique myself in a lesson with children at our Practising School. I prepared the lesson very carefully, with all the necessary apparatus, and duly embarked on it, with the students watching from one side of the classroom. I did everything right according to the book, but got no response whatever from the children. Sweating profusely from every pore, I went over it again, paying attention to every point. The

children remained dumb. At last it was all over and the children went out, leaving me with the students. There was a long pause, and then one student said kindly: "Well, Sir, anyway you tried."

Next day one of the students volunteered to try, using my notes, and the rest of us watched him. The lesson was a marvellous success, the children responded wonderfully, and we were so carried away that, at the end of the lesson, we could not restrain ourselves from vociferous applause. It was what our American friends call a 'mountain-top experience' for us all.

It is from such students and teachers that I have learnt about teaching: and to them I affectionately dedicate this book, in the hope that our joint experience will help future generations of students.



§1. Steering a Good Course

A SHIP AT SEA, out of sight of land, must have a compass to steer by, or, at night, a star. Without a compass or guiding star, the sailor could not steer a course that would bring his ship to the desired haven.

But a sailor who keeps both his eyes fixed on the compass or the stars will soon come to grief: he will run his ship on the rocks or shallows, he will come into collision with another ship, or he will be wrecked by storms.

So, with one eye on the compass or stars, he must 'keep his weather eye lifting', looking out for squalls, or rocks, or lights or breakers ahead.

Similarly a teacher must have 'principles' by which to set his general course: but there are no principles that will help you to steer clear of difficulties, unless you have your eyes open for them. Untold harm has been done by teachers who learn a set of principles, and apply them blindly.

I have often been asked: "Is this method good?" or "Is this action right?" There is no definite answer to such questions; the best answer I can give is: "It is often good; try it and see. It is good if it produces good results and no serious bad effects: it is bad if it produces bad effects, even if it produces

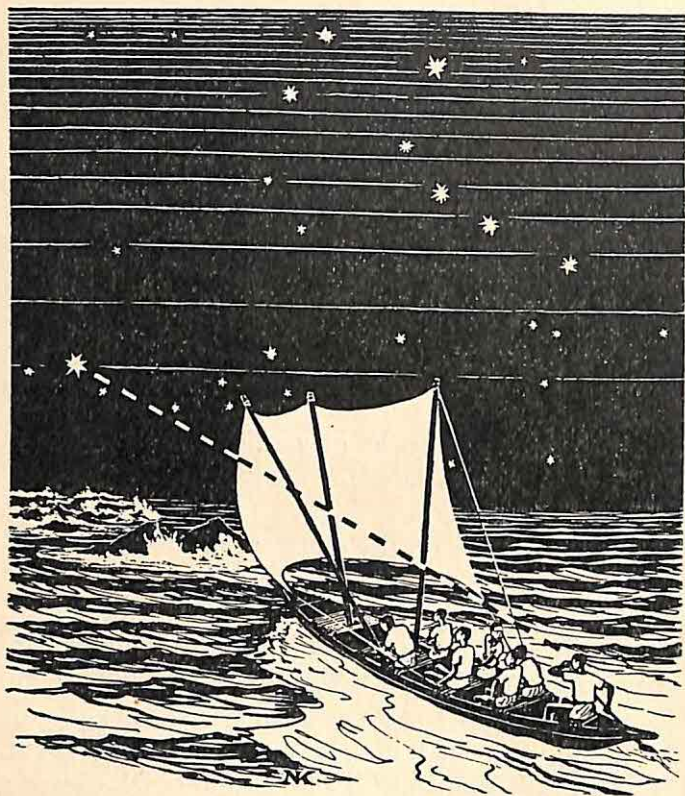


FIG. I

Keep one eye on your Guiding Star; but keep a look-out for breakers ahead!

some good results too." Or, "This has often been found to produce bad results. I should avoid it—but, if you do try it, be on your guard."

If asked, "What is the right thing to do in this case?" my proper answer should begin, "I should try this, and, if it doesn't work, try that." If I answer categorically, "Do this!" what I say *might* prove right. But in another case, that seemed exactly the same, it might prove quite wrong. For no two cases ever are exactly the same.

There is no such thing as an '*average* student' or a '*normal* child', although these *ideas* are very useful. I may measure the heights of thirty children and find the 'average height' of the class—but not one of the children will be *exactly* the average. Every one will differ from it, some only by a tiny fraction, others by several inches. Height is not the only measure—there are weight and many other physical measures of which we can find the average. There are also mental measures, such as the I.Q., and you can also measure emotional responses. A child may be very near the average in some measures, and very far from it in others.

Every child is an individual, different from every other child, and requiring special treatment.

If this is true of single children, it is equally true of classes. Class 3 one year may be quite different from last year's class, responding to teaching in quite a different way. Moreover, the mood of a child or class changes from day to day. A method that meets with a good response one day, may produce no good result the next.

I have found many completely *untrained* teachers who were much more successful in their teaching than many certificated teachers. These successful untrained teachers were successful because *they knew that they did not know* enough about teaching or children. So, in every lesson they taught, they were trying to find out more—watching the children to see how they reacted, watching themselves to see where they went wrong.

The unsuccessful certificated teachers thought that they knew everything. They had passed examinations in Principles, and applied those principles blindly. They had 'done' Child Study, and treated every child as if he was 'the normal child'—or perhaps as if he belonged to one of three groups, 'the bright child', 'the average child' or 'the dull child'. When their children failed, they blamed them for being 'stupid'—whereas they themselves were to blame for being blind. These teachers were like a juju doctor who has learnt the ritual for making rain. He performs the ritual, and, if it rains, he claims the credit; but if it does not rain he says, "The Rain God is not at home!"

Of course the certificated teacher who realises that he does not know everything, and so keeps his eyes open, is far better than an untrained teacher can ever be.

All the advice in the chapters that follow is *sound* advice, based on sound principles, and found to work in practice. But every word of it should be read with this warning in mind: if you follow any piece of advice *blindly*, it will land you into disaster.

The circumstances of your own School or College are unique: no other School or College is, or ever has been, quite like yours. The children you teach are individuals—they cannot be expected to react in exactly the same way as others have done. So stick to sound *principles*—but vary your *method*, based on those principles, to fit each individual case.

§2. The Art of Teaching

SOMETIMES we can get a clear idea of what is right by studying something that is obviously wrong.

Here are the notes of a Demonstration Lesson that I have often given before classes of training college students. In preparing these notes I followed carefully, point by point, the pattern recommended in a standard work on School Method: but if you were the Assessor and I the poor, unfortunate candidate, would you have awarded me a pass in Practical Teaching on this lesson?

<i>Date</i>	<i>Subject</i>	<i>Class</i>
29.2.00	Physical Education	My son John

<i>Time</i>	<i>Number in Class</i>	<i>Average Age</i>
20 mins.	1	1 yr. 3 m.

Aim: To teach John to walk.

P.K.: John can sit and crawl.

Apparatus: Blackboard, chalk and duster.

Preparation: I will see that John is comfortably seated in his chair. I will put the blackboard where he can see it easily. I will stand where he can see my face and hear what I say.

Introduction: I will tell a story to arouse John's interest and secure his attention. The story is about a boy who went for a walk and fell down and hurt his nose because he had not studied the art of walking properly. (5 min.)

Step I: Standing. I will demonstrate and explain the standing position: feet together, body upright, weight evenly balanced on both feet.

I will question the pupil to ensure understanding:

Question: Do you understand?

Expected reply: Yes, Daddy.

I will warn the pupil against the following faults:

Do not lean backwards, or sideways, or you may fall.

Do not bend your knees, or you may collapse.

So the lesson went on through Steps II, III and IV until we came to:

Conclusion: Blackboard Summary. I will write a summary on the blackboard and ask John to copy it in his notebook and learn it by heart.

Record of Work (made after the lesson): Taught John to walk.

Some classes of students realised from the start how absurd the whole lesson was, and howled me down before I reached Step I: others sat dumbfounded through the whole lesson, with expressions of growing bewilderment on their faces.

For obviously that is *not* the way to teach, and at the end of the lesson John would *not* have learnt to walk.

In that lesson, I, the teacher, failed to teach John to walk because he, the pupil, did no walking. No matter how hard I try, however lucid my explanation, however clear my demonstration, I cannot, by my

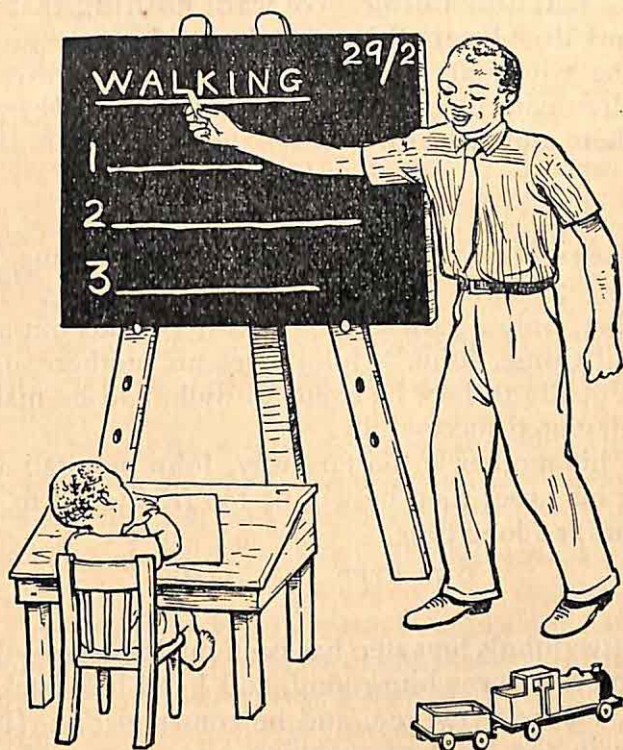


FIG. 2

Teaching Baby to walk by the 'Chalk and Talk' method

own activity, teach John anything. Only he, by *his* activity, can learn. He learns to walk by walking.

We learn ^{by} doing. We learn **nothing** that we do **not** do. **Everything** we do, we learn.

The whole art of teaching is, then, to provide children with the right things to *do*, so that *they* will do them and so learn.

LEARN BY DOING

The right way to teach John to walk is for me, his father, to have him standing at my knee. His mother, only a yard away, holds her hands out and says, "Come, John." John loves his mother, so he goes gladly to her: he *wants* to walk, and he makes his first step successfully.

If his mother is too far away, John may fall and hurt his nose; then he will be too frightened to try again for a long time.

ONE STEP AT A TIME

After John's first step has been made successfully, his mother turns him round, and I call him back to me. He loves me too, and he comes gladly. (If I were in the habit of spanking him, he would not come gladly, but try to get away.) And so, by repeating the process over and over again, increasing the distance between us, we help John to learn to walk. It is not done in one lesson—it takes time.

PRACTICE MAKES PERFECT

John does not begin to learn before he tries for

himself: but before that happens, three other things must have happened:

1. He must be ready, or *mature*.

He must be about a year old: his bones and muscles must be strong enough: his nerves must have gained some control over them.

If we try to make him walk before he is mature for it, we may do him untold harm. If his bones are not yet strong enough to carry his weight, we may make him bandy-legged. If his nerves are not yet ready, we may make him timid.

2. He must be *prepared* to learn.

For a year or more he has been watching me, and his elders, walking. He knows what to do, but has not yet done it.

3. He must be *interested*—he must *want* to learn. He admires me, and wants to imitate me. He loves his mother, and wants to please her. He is curious, and wants to move about to satisfy his curiosity.

So before a child can learn, he must be *mature*, and *prepared*, and *interested*. The teacher's job is to decide when each child is mature or ready to learn each new thing. Then he must arouse his interest so that he will want to learn it: and finally he must show or tell him exactly what to do. This is the 'teacher's part' in every lesson.

But the child does not begin to learn until he begins to do something himself. There must also be a 'children's part' to every lesson.

In India it was once the practice to get rid of unwanted children—especially twins—not by killing

them outright, but by leaving them somewhere in the jungle to die of exposure or starvation. Many cases are on record in which such babies have been found and 'adopted' by a she-wolf, and brought up as wolves. Rudyard Kipling tells the story of one such child, Mowgli; but his story is very far from the truth, for Mowgli learnt to walk and run like a man.

In all *true* cases where children brought up by wolves have been later rescued by humans, these children have not learnt to walk and run on two legs like men, but on four legs like wolves: and it has proved quite impossible afterwards to teach them to walk properly like men (except in a few cases where the children were very young when rescued).

These children had watched their elders, whom they had come to love (the wolves), doing things like walking *the wrong way* (that is, wrong for humans). They imitated these wrong ways: they practised them and became perfect in them. Later it was impossible to teach them the right ways.

We learn by doing. If we see someone we admire doing something wrong, we naturally desire to imitate him. If we are given something that we do not understand or that is beyond our powers to do, we naturally do it wrong. If we do something wrong, we learn wrong-doing.

Practice makes perfect. If we practise doing wrong, we become perfect at wrong-doing. If we practise making mistakes, we establish the habit of making mistakes.

To sum up:

Before a child can learn any new thing, he must be

1. *mature*
2. *prepared*
3. *interested*

Making sure that these conditions exist is the *teacher's part*. The *child's part* is to

Learn by doing
One step at a time
Practice makes perfect
Anything done wrong must be put right
before a wrong habit is formed.

§3. The Teaching of "Method"

THE question is often asked, "Who should teach Method? Should a 'Method Master' teach *all* school method, leaving the Subject Tutors to teach only the *matter* of their subjects? Or should each Subject Tutor be responsible for teaching Method in his subject also?"

This question can only be answered by the Principal of each Training College, who knows his staff and must decide how best he can 'deploy' them.

Teaching is one thing: learning is another. You learn when you begin to practise: you may learn from your teacher, *if* you practise what he tells you, or you may learn from someone else, if you imitate what he does. The tendency to *imitate* is ten times

stronger than the tendency to carry out advice: *example* is stronger than *precept*. You must be on your guard that every example you follow is a good one: do not just imitate for the sake of imitating.

The French word for training is 'formation'; it includes everything that helps to *form* a teacher. In this wide sense your training as a teacher began the first day you attended the Infant School. Every lesson you have attended since that day, in School or College, has been a Demonstration or Criticism lesson, which has predisposed you to teach in the same way—or perhaps to *avoid* teaching in that way! Every teacher who has ever taught you anything, has also taught you Method. You learn more Arithmetic Method from whoever teaches you Arithmetic, than you do from lessons in Arithmetic Method.

Often when teaching I have been carried away by the excitement of the job in hand, and suddenly regained self-consciousness to watch myself as an Inspector from outside. On rare occasions I have found myself teaching really well, and then the memory of an inspiring lesson from my childhood has come back, and I have realised that I was imitating the gifted teacher. More often, alas, I have caught myself doing something silly, or using some affected mannerism, and I have thought: "I caught that silly trick from old So-and-So. I must cure myself of it!"

Some students have been unfortunate in their schooling, like those children brought up by the wolves. Throughout their ten years of previous schooling they have been under untrained teachers,

687
or have suffered under blind certificated teachers. They have quite unconsciously formed a very strong tendency to imitate that teaching. The tendency may be so strong that it may be very difficult to change.

You must make use of *every* lesson—not only the Method lessons—during your two short years at College, as a source of inspiration towards better lessons, if you are to overcome any *bad* influences from your past schooling.

In every lesson at College, study the methods your tutor is using and think: "Are these methods ones that I should imitate when I come to teach children, or are they ones I should avoid?" Your Tutor may sometimes use methods which you can copy; but often he may use methods that are suitable for teaching *advanced* matter to you *grown-ups*, but quite unsuitable for teaching *elementary* things to *young children*.

I remember a case in which the students of a certain College went on strike against their History Tutor. He was actually trying to make them learn for themselves! He was giving them questions, and making them find out the answers by their own research!

"After all," the students' spokesman pointed out, "we pay fees to come to College. The Tutor is paid a salary to teach us. What man buys a dog and barks himself? The one that pays the piper calls the tune. In future our Tutor must give us notes, that we can learn by heart and so pass our examinations."

How foolish those students were! If that Tutor

had done what they asked, they would have learnt no History—only Repetition. They would probably have failed their examination, because the questions would call for more than ‘regurgitated notes’. And they would have lost the chance of learning good methods from a gifted teacher.

§4. School Practice

You can only learn to teach by *teaching*.

Before coming to the College you must be *mature* and *interested*; while in College, you can be *prepared* to learn to teach, but you cannot learn to teach in the College: to do that, you must come out into a school and do some teaching.

But, you may say, “I *do* some actual teaching in College: Criticism Lessons and Demonstration Lessons.”

It is true that Criticism and Demonstration lessons are very valuable, just as Child Study lessons are very valuable: they are, in fact, essential to your training. But in them you only learn about teaching and *about* children.

A Criticism or Demonstration Lesson is a single, isolated lesson. In it you can learn what we may call ‘the tricks of the trade’—not to stand between your class and the blackboard, how to ask questions, particular methods for teaching this or that, and so on.

But there is more to teaching than can be dealt with in single, isolated lessons.

Learning is a continuous, living process, like growing. After we eat a meal, we need time for *digestion*: and then we need *exercise*, so that our food will build up our muscles and not just go to fat.

Similarly, when children have learnt something in one lesson, they need *time to digest* this new knowledge—time for it to sink in and become part of them. And then they need *exercise* in its use, until practice makes perfect: and then they go on to some other knowledge or new skill.

But that is not the end. A lesson, however well learnt, may become buried in the memory by layer upon layer of new knowledge, so that it cannot be found when wanted.

Fishermen paddle their canoes a mile or two out to sea, and then let down their nets to the sea-bed. They then sail away and leave them for hours, if not for days. When they *revisit* the fishing-ground, they would never be able to find the nets if they had not tied to them, at either end, a 'marker buoy'—a sealed calabash or tin floating on the surface. By steering to the marker buoy and hauling on the rope, they easily bring up the net.

So every piece of knowledge stored in the memory must have its 'marker buoy'—it must be connected to a later lesson by 'rehearsing previous knowledge'. Thus each lesson is a *link* in a *chain* of knowledge—or better, each lesson is linked to several others, so that a *network* of knowledge is formed.

One lesson therefore is not complete in itself: it

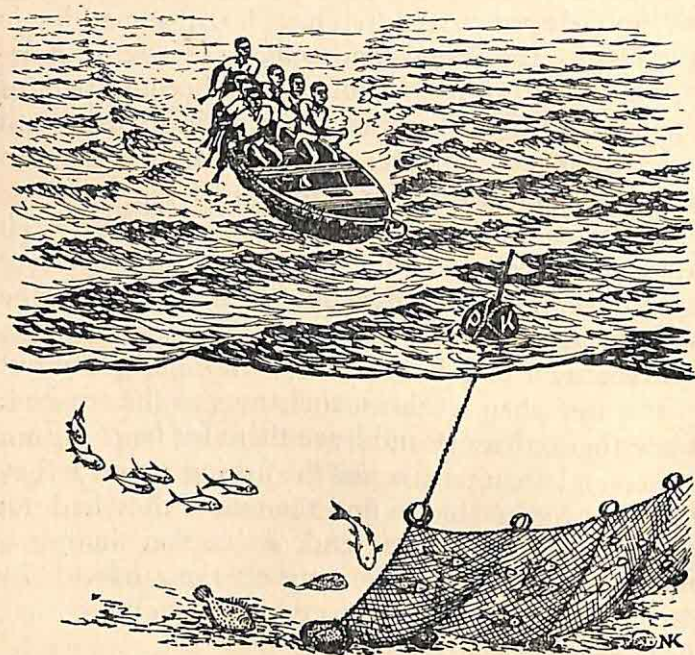


FIG. 3

✓ Knowledge stored in the memory is lost, unless you have some way of bringing it to the surface

must be part of a living, growing process—the lesson must be *presented* by the teacher, and *learnt* by the children (like cooking and eating a meal). Then there must be time for the lesson to sink in (digestion), and then there must be practice. Finally it must be *linked* with future lessons in a *chain* or *network* of knowledge.

All this takes time—and there is one other thing that takes time too. We must not forget the ‘double accusative’. The sentence “I teach John Latin” has *two* objects—I must know both John and Latin before I can teach successfully. Time must be taken to get to know John also, before you can hope to teach him.

In my experience at least six weeks with the same class is necessary for a student to appreciate the *continuous growing process* of learning.

The difficulty is that School Practice is very hard work for a conscientious student and supervising tutor—so hard that few can keep it up for six weeks on end. Also it is not good for the children to be away from their regular teacher for too long at a time. Many ways out of this dilemma have been found. The following is a very good one:

Students are divided into pairs, who must be friends. Each pair is posted to a class where they teach alternate periods; each student thus has only three or four lessons to prepare each day. But while his friend is teaching, he is not idle; he is watching what the children are doing, and can report on this to his friend. Often you can be very surprised to learn what some of your children have been doing

while you were teaching! You and your friend work as a team, helping each other in every way you can.

The six weeks are divided into two periods of three weeks, with a week or two back in College in between.

The first week of the first period is spent in *observation*—getting to know the children in the class, the work they have been doing, and the work to be done.

During the next fortnight, Student A teaches two periods of Language, and one or two general subjects. Student B teaches Arithmetic, Physical Education and the other general subjects. The timetable is changed if necessary so that each student's lessons come alternately.

Then comes a break of a week or two, after which the students resume teaching *in the same class*; for the next fortnight Student B takes Student A's subjects, and vice versa.

The final week is used for winding up and 'tying up loose ends'. The class teacher does most of the teaching, but each student takes a few lessons, to finish off a topic not completed, or go over again a lesson not well done.

This system has great advantages, but it may not, for one reason or another, be the best in your College. It is not the only good system; there are others that work equally well. The system employed in any College depends on factors quite outside the ken of a student; whatever system is used, you must try to understand it and get the greatest possible value from it.

§5. The Observation Time

IF, during the first week of your long School Practice, you are not asked to do any teaching, you will not be idle: far from it—you will be very busy indeed, getting to know the children, and preparing yourself and the things you will need.

First you will need a SCHOOL PRACTICE NOTEBOOK. A *loose-leaf* notebook is best, with cards dividing it into sections for each subject, with a section at the beginning for *general notes*. If you use an ordinary notebook, divide it into sections, and gum a 'tag' on to the first page of each section so that you can find it easily.

Your first section will include:

Plan of the School, showing your classroom, the parts of the playground where your class will do P.E. and other outdoor work, the latrines, washing arrangements, drinking water, and other places you will need to know.

Plan of your classroom, showing where each child sits, and the name of each child.

It is most important that you should get to know the names of all the children as quickly as possible. As you sit in the classroom observing the teacher at work, practise naming each child, referring to your plan and list of names.

N.B. You may wish to rearrange the furniture for

certain lessons, e.g. put the desks or tables in groups for Group Work, or clear a space for Demonstration or Dramatisation. You must, of course, get the permission of the Class Teacher and Head Teacher before you do this—probably it is best to do this through your Tutor. You should try out each proposed rearrangement during a long break or after school one day, and make a plan of it. You should also think out a ‘drill’ for getting the children to move the furniture to the new place, *and back again* (don’t forget that!) as quickly as possible and without confusion.

Notes on Individual Children

Pick out any *handicapped* children who may need special care—short-sighted, deaf, crippled or otherwise handicapped in body, weak or nervous. Make sure that you can recognise each such child, and know his special needs.

Pick out a few *bright* children, who can be relied on to grasp your teaching quickly, and answer your first questions.

Pick out the *backward* children, to whom you will have to give extra help. Note specially any child who has got behind owing to absence.

Make a *special study* of two or three children, a bright one, a medium one and a backward one—whose progress you will watch particularly throughout the practice. Try to learn something of their home life. Watch what they do in every lesson, and in break and playtime. Talk with them out of school. But do not let it be obvious to them or the

rest of the class that you are taking a special interest in them: avoid any show of favouritism.

The Work in Each Subject

Take each subject in turn. Study the *Scheme* and *Record of Work*, the *text-books* in use, and also the *children's exercise books*, to find out what has actually been done since the beginning of the year.

In upper classes, *the children's exercise or note books* are the surest record of work done. Choose the books of two or three bright children who have not been absent, and go through them right from the beginning of the year. List briefly every piece of work done and the date. Go through the books of other members of the class very quickly, to note important gaps in any child's work.

Watch the *teaching* in each subject. Note what the class teacher is doing during the observation week, and what you and your friend will have to do during the following weeks. N.B. You should do all the above for your friend's subjects as well as for your own.

Note what *equipment* is available in the school, and what is lacking, so that you may remember to bring it if you need it. This seems obvious; but I have known students completely flummoxed during their Practical Teaching Test, because they had planned to lay the blackboard flat on the desk for a lesson on "Plans", and had not noticed that the only blackboard available was a cement wall board! Again I remember a squabble between two students for the only loose blackboard in the school!

Having learnt something of the children you are to teach, and the work done and to be done, you will settle down to preparing your lessons for the following weeks.

§6. Preparation of Lessons

THERE is no one perfect form for writing notes: there are many forms, each of which has its advantages and disadvantages. Every tutor has his own pet form—and you must use the form your Tutor likes, even if you do not like it yourself! He, poor man, has to scrutinise your notes and those of a dozen other students every day; he is out to help you, so you must help him by setting out your notes exactly as he wants.

It is best to write *rough notes* first, and pass them to your Tutor for approval before you 'fair' them and put them into your School Practice Notebook.

Full Notes are necessary

When you become a regular teacher, you will not need, nor will you have time, to write a full note on every lesson you teach: before you go into the classroom, you will of course give some time and thought to each lesson, but you will probably find quite a brief note enough for most lessons. But during your Teaching Practice you must write a *full* note on *every* lesson, for several reasons:

- a. If you are only teaching half the subjects, you will have time.
- b. Your Tutor, who reads your notes before you teach, may find in them some howler, and will thus save you from making a fool of yourself in front of the children.
- c. Full notes, with a comment added *after* the lesson, form a very useful 'record of work', which may be of great interest to the Inspector or Assessor who comes to pass you (you hope!) in Practical Teaching.

But a 'full note' is not necessarily a *long* note. You do not need to write down every word you intend to say. Remember your poor Tutor who has to read all your notes, and make them *as short as possible* without leaving out anything that matters. "Use not vain repetitions, as the heathen do." If you are teaching the same class every day, there is no need to write the class, number of children, average age, etc., every time. If all the lessons are the same length, there is no need to write, say '35 mins.' every time. If you are keeping all your notes on one subject together, there is no need to write: 'Subject' at the beginning of each. Write only what is *essential* to the lesson.

Series of Lessons

If you cut off one of your fingers, it dies immediately. It only lives if it is part of your body. So a lesson that is not part of a series, or that does not fit in to

the children's progress, is dead. You should therefore begin by preparing Outline Notes of a whole series of lessons, and then write each Outline up into a full note the day before you take the lesson.

What is Essential in a Full Note ?

Aim. Firstly, every lesson must have a clear *Aim*, or rather, two aims, the one part of the other :

1. A *General Aim*, for the whole series of lessons, e.g. 'to improve the children's reading ability' is the *general aim* of *all* Reading lessons. Once stated, at the head of a series of lessons, there is no need to repeat it.
2. A *Particular aim*, for that lesson only, different from the aim of every other lesson, e.g. 'to teach the new words and read the passage in Lesson —' or 'to do exercises — and —.'

The *particular aim* must be limited to what can be achieved in 35 minutes (or whatever time you have).

For example, the General Aim of a series of Arithmetic lessons may be: 'to teach long multiplication (up to 2-digit multipliers and 3- or 4-digit multiplicands)'.

The Particular Aim of lessons in the series may be :

1. To drill multiplication tables and revise Short Multiplication.
2. To lead children to understand Long Multiplication, through multiplying by digits representing tens and moving the answer one place to the left.

3. To practise Long Multiplication in straightforward examples.
4. To deal with difficulties where one number ends in 5 or 0, and the other is even, so that answers end in 0.
5. Further practice.
6. Group A—problems involving Long Multiplication. Groups B and C—further practice.

N.B. Where your class is sub-divided into groups, you will often have a different particular aim for each group.

Content

Once you have decided on your particular aim, see that everything in the lesson leads to the aim; cut out everything that does not lead to it, or that might take the children's mind away from it.

There are two parts to every lesson: **the Teacher's part** and **the Children's part**.

Once there was a great Chief, who invited all his neighbours to a feast. He took great trouble to prepare the most wonderful and delicious food, and, as there were to be forty guests, he had the food divided into forty-one portions.

The great day came and the guests arrived. Then the host ate forty portions himself and gave one portion to be shared among the guests!

Don't be like that Chief! The Teacher's part of the lesson is to *prepare* the children to learn. The children do not begin to learn until their part

begins. So keep *your* part as *short* as possible, and give as much of the time as possible to the children.

In some subjects, you may have to take up the whole, or most of the period with your part: if so, you should give the whole of the next few periods to the children. For instance, in History you may take the whole of the first period in *telling* a story, with questions on it. Your next few History periods should then be given to the children for expression work based on the story—dramatising it, drawing pictures or making models to illustrate it, retelling it from the point of view of one of the characters in it, or writing up notes in their own words.

As has been suggested, there are many ways of preparing lesson notes: there is no single 'right way' or 'wrong way'. But all lesson preparation can be summed up briefly as follows: you must ask yourself, and answer, two questions:

"What do I want my children to learn during the lesson?" and

"How am I going to help them learn it?"

After each lesson you must ask:

"What has each child in fact learnt?" and

"What can I do to help those who have not learnt what I hoped?"

The answers to these questions will determine the work you prepare for the next lesson.

§7. Teaching Aids

PREPARATION of a lesson includes making or having ready any necessary teaching aids, and practising their use so that you do not fumble, and so that you are sure the aids will work, when you get in front of the class.

The Blackboard is the most valuable teaching aid, and you should decide *exactly how you are going to use it*. How often have I seen a student start gaily to work a sum on the blackboard, only to find, when he is half way through, that there is no room to finish it! He has to rub it all out and start again, while his children giggle.

The best thing is to have a blackboard exactly the same size and shape as the one you will use, and practise setting out your work on it, the evening before the lesson.

Blackboard Summary

Where you use this, *it is a very important part of your lesson indeed*, and you must make it *really good*. A good idea is to draw a plan of your blackboard, exactly to scale (about $1'' = 1'$) and make your blackboard summary, in pen and ink, fit into it. After several attempts, you will get it 'just right', and your final attempt will form part of your lesson note.

The summary should be *well balanced*, and spaced out to *fill the board*.

It should consist of *very few words*. A long note,

written small, is a very bad blackboard summary. Better is a number of headings—'pegs' on which children can hang their memories of the lesson. A labelled picture or diagram makes a very good blackboard summary.

Other Teaching Aids

Other Teaching Aids include:

Exercise Material—Sum-cards or Text-books.

Visual Aids—Pictures, models, maps, charts, etc.

Equipment for demonstration and for children's use.

Visual Aids

Children are much more likely to remember something which they have seen than something which has been talked about, and to be more interested, too. Hence the need for visual aids, for the actual subject of a lesson cannot always be brought into the classroom. The term 'visual aids' includes pictures of all kinds (ranging from small snapshots and text-book illustrations up to really large pictures and posters), diagrams, models, film strips, episcopes, epidiscopes and moving films with or without sound-track. Finally, there is the blackboard, the most useful of all if it is properly used.

The *episcope* is a useful piece of teaching apparatus because it will project on to a screen an enlarged picture of an original which can be smaller than a postcard. The teacher's own sketch maps, diagrams, drawings and paintings can all be projected, and so, too, can pages from a text-book or atlas. Even three-dimensional objects, such as coins and

grains of cereals, can be made visible on the screen and be seen by all the class. The *epidiascope* is similar to the episcopes, but it has an additional attachment which, like a magic lantern, enables slides to be shown. The trouble with these two pieces of apparatus, as well as with film apparatus, is that they are expensive and they work best when electricity is available—which is not often the case—to provide the means of powerful illumination.

Whatever the form of the visual aid, its appeal will be through the eye; but the eye is no more than a kind of instrument which, by itself, sees nothing. The impressions made on the eye have to be interpreted by the brain; so it is really the brain which sees and registers and gives meaning to what reaches it through the eye. Thus we see only those things to which we are giving attention, a point which becomes obvious when we consider that most of us, at some time or other, have walked along a street thronged with people and the scene of innumerable activities, yet we have seen hardly anything because our minds were elsewhere. Again, some of us are colour-blind, unable to distinguish one colour from another, or we may be short-sighted or have some other defect of vision. A teacher then may not assume that, if he puts a picture in front of the class, all his pupils will automatically see and register in their minds what there is in the picture. What has been seen can only be established by questioning and testing. It is therefore quite useless to hang a picture on the walls of the classroom in the belief that the pupils must necessarily see it. They may,

in fact, come into the room day after day and never even know that the picture is there, let alone know what it is about. Similarly, it is no use flashing a picture for a few moments in front of the class and saying, "There you are, you see?" because they won't have seen, even though they have all dutifully said "Yes, Sir."

Small pictures, which are not big enough for all the class to see at the same time, are best studied by pupils working in pairs or in small groups. With each picture should go a *list of questions*, the answers to which can only be obtained by proper study of the picture. Large pictures may be displayed to the whole class. No doubt the teacher will need to talk about the picture, but he must not forget to test by discussion and questioning that the essentials of it have been well and truly seen and noted.

Pictures intended for instruction, whatever the size, should not be *overloaded*. Thus a picture intended to illustrate the Tropical Grasslands will fail in its purpose if the artist has crowded in many samples of all the vegetation, animals and human beings. The point is, then, that pictures should be *selective*. Teachers should remember this when preparing large scale sketch maps and blackboard illustrations.

All teachers, by dint of practice, can make themselves reasonably proficient in the use of the blackboard. On this they should be able to write decently and print neatly; also to make simple, neat sketches and diagrams. Coloured chalk can be used to great advantage in giving prominence to points that it is

necessary for pupils to remember. Unfortunately for the teacher, his blackboard record is only temporary, and hence the need for permanent records.

Over the years it is possible for a teacher to build up quite a sizeable library of pictures. These can be cut from newspapers, magazines, catalogues and so forth. The pictures should be classified and stored away in folders which can easily be made from brown paper. Many of these pictures can readily be displayed by means of a *flannelgraph*. This is merely a board on which is stretched a piece of fluffy material such as flannel. If the same material, or sandpaper, is gummed to the backs of the pictures they will cling quite firmly to the board.

It is often the case that the subject of a lesson is something which can be brought to the classroom, e.g. a bicycle, a plant or shrub, a piece of machinery or a live animal such as a tortoise. *The real thing* is of course the best visual aid, and should be used in preference to a picture whenever possible.

Whatever you plan to use, you should have it ready for inspection by your Supervising Tutor in good time before the lesson.

Good and Bad Aids

Teaching Aids are meant to *help* you reach your aim: they can be a great help, and they can be a great hindrance. If a visual aid you have made contains a mistake, it will help you to teach the children something wrong; this is very bad indeed, and may make such a bad effect on the Assessors that you fail in your test.

If a teaching aid you make is untidy or contains slovenly writing, it is a bad example to the children, and so is bad also.

Make sure that any equipment you use or give to the children is in working order, and that you know how to work it. A pair of scales that do not balance correctly will give the children wrong ideas. *Better no teaching aids than bad ones!*

Never introduce into a lesson a teaching aid you have made, just to show it off, if it does not help towards the aim. Never change the order of lessons just to show off a teaching aid. Do not decorate the walls of the classroom with pictures or charts you have made, unless they help on a current series of lessons. Any such attempt to 'show off', at the expense of the work you are supposed to have in hand, will show *you* off in a *very bad light*.

You will get credit for any aids you have made, but which are not in use at the time of the Practical Teaching Tests, if such aids are placed on display in some convenient place for the Assessors to see.

§8. Dress, Manners and Nerves

FROM the moment of your first appearance at the school for Observation, others—the staff and children of the school—will be observing you. Make sure that the impression you make on them is a good one from the start.

Person and Dress

You must of course be clean and neat: your hair neatly cut and your face shaved or beard trimmed (if you are a man) or your hair well dressed (if you are a woman). Your dress must be clean, neat and workmanlike; your stockings must keep up, and your shoes be clean and in good repair.

On the other hand, do not be ostentatious in dress or hair-style. This makes you much more a figure of fun than being poorly dressed—you may think you look fine, but others will be laughing at you. Remember that children are likely to copy their teachers in all respects: their handwriting, the way they do their hair, even the kind of shirts they buy! A teacher must always, therefore, set a good example.

Manner

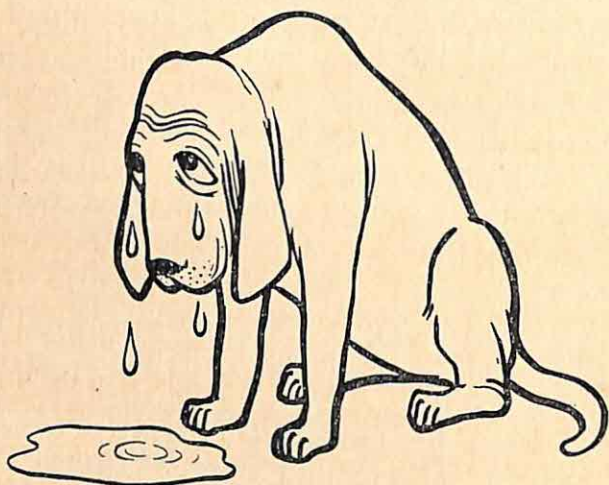
You *must* be *cheerful and smiling*—even if you feel like crying! Children all love a cheerful teacher, and hate a 'Dismal Desmond'.

If you are inclined to be doleful, here is a remedy. Give your friend a funny picture of 'Dismal Desmond', and ask him to hold it up, where *you* can see it, but the children can't, whenever you get too doleful. The picture may help you to smile.

You must be *alert*, hold yourself well, and move smartly. Lounging and sprawling give a very bad impression.

You must be *friendly, kindly* and *polite* especially when talking to children. Always say "Please" and "Thank you". Never treat children roughly, or

**DON'T BE A
DISMAL**



DESMOND

FIG. 4

Flashcard to raise a smile from a gloomy teacher

threaten to punish them. (You may have to punish them, but threats never do any good.)

You must be *humble*. If you don't know something, admit it—if you pose as a 'know-all', you provoke children to try to 'take you down a peg'. Don't be proud or conceited. You may think that (as a Training College Student) you know far more than some of the untrained teachers or old 'stick-in-the-muds' on the staff—and you may be right! If you think you are, hide it at all costs! There is nothing that makes people dislike you and laugh at you so much as *conceit*.

Nervousness

You are sure to be nervous at first—if you are any good! Only the conceited, who think they are perfect, are free from nervousness—and 'pride comes before a fall'.

But do not let nervousness worry you. Remember that the Assessors (if you are facing your test) were students once: they know how it feels, and will make allowances.

If you can remember to be always *friendly*, *cheerful*, and *polite*, you will find the children considerate also. But do not let your nervousness make you appear conceited, harsh or dismal, for those are the things that provoke children to make fun of you.

The Cure

You are sure to be nervous, but there is one sure remedy for nervousness: it is to get your mind *off* yourself and *on to* the children. While you are thinking of yourself, and wondering if everything

you do is right or wrong, you will be nervous. As soon as you give the children something to do, and fix your attention on what *they* are doing, your nervousness disappears like magic.

§9. Teaching—Class Arrangement

IN the following chapters, some very common teaching faults are described, with a suggested cure for each.

A. Fault: Blackboard wrongly Placed

If the blackboard is put up near a source of light, i.e. beside a window, or against a low half-wall, there is a very severe strain on children's eyes. When you face the light, the pupils of your eyes get *smaller*, to let in less light, as too much light damages the eye. But when you are reading from the blackboard, the pupils get *bigger*, to let in more light. If the blackboard is near a source of light, this sets up a conflict in the nerves and muscles of the children's eyes, which is very damaging.

Sometimes the blackboard is so placed that the children at the ends of the front row can only see it at a very acute angle.

Sometimes the teacher gets between some children and the board.

Cure

The blackboard must be against a wall that goes right up to the ceiling and has no doors or windows.

If your classroom has only half-walls, one of these half-walls should be built up to the roof, if only with mats.

The children should be seated to face the blank wall, with the major light coming from their *left* side.

Set up your blackboard with some writing on it. Seat yourself at the ends of the front and back row in turn, and see if you can read it without eye-strain. If you cannot, move it until you can. The blackboard must not be too near the front row; if it is in a corner, it should face the opposite corner.

The best position for a blackboard and easel is to the left of your desk as you face the class—to the children's right. You can then write on it without getting between it and any child, and without turning your back on the class.

Ask your friend to watch while you are teaching, and report to you after the lesson if you have hidden the blackboard from the children at a time when they want to read what is on it. Your friend may have a piece of glass or tracing paper, with a picture of a teacher on it, and he can hold it up where you (but not the children) can see it, to remind you that you are not transparent. [See Fig. 5.]

B. Fault: Bad Arrangement of Seats for Demonstration or Oral Lesson

The usual 'pews in church' arrangement is bad for such lessons because the children in the back rows cannot see, or do not get a fair share in oral work, or waste time coming to the front or going to their seats.



FIG. 5

Did you ever know a transparent teacher with eyes in the back of his head?

Cure

The remedy is *not* to call children out of their seats into a *tight knot* in front. *This is worse* than the fault.

Making the children stand, or making the children in the back row stand on their seats, is not a good remedy, though it is not so bad.

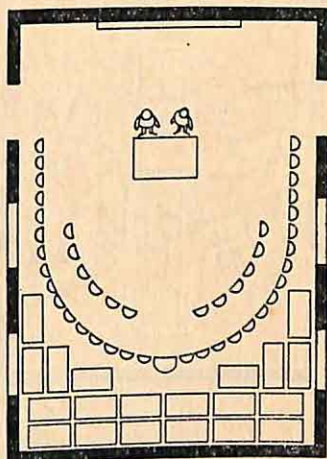
The Real Remedies are either

1. Rearrange the seating—desks or tables against the wall at the back, seats in a semi-circle or horseshoe so that *every child is in the front row* (or at worst in the second row) or, if you can't do that,
2. Take the children out to a shady part of the compound.

The demonstration can be done in the open space in the middle where all can see.

FIG. 6a

Classroom arranged for oral or demonstration lesson; tables pushed back against the wall, seats in a horseshoe



C. Fault: Bad Arrangement of Desks for Written Work, so that the Teacher cannot get to every Child to help him

This is at its worst when children are seated in long desk-bench units for more than two.

Cure

Rearrange the seats so that you can reach every child from the side or back. The best arrangement is in *groups*, so that you can give different work to each group, or give special attention to a group that needs it without interrupting the rest.

Long desks can be put in pairs face to face, with their side edge pointing towards the blackboard.

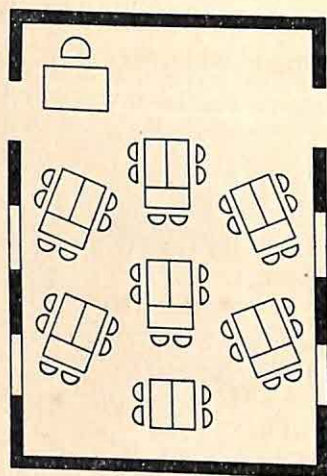


FIG. 6b

Classroom arranged for group
written work

D. Fault: Teacher places himself badly, while Children are doing Oral Work, or during a Demonstration

The worst positions are

1. Near the middle of the room, so that you have your back to some children.
2. Near a child who is demonstrating, so that you are tempted to interfere with him, or make him nervous.

Cure

1. Stand always not far from a wall, with your back to it, if you are 'holding the floor' yourself.
2. If you ask a child to 'hold the floor', go right to the opposite corner of the room—or sit down in the child's empty seat—until he has finished.

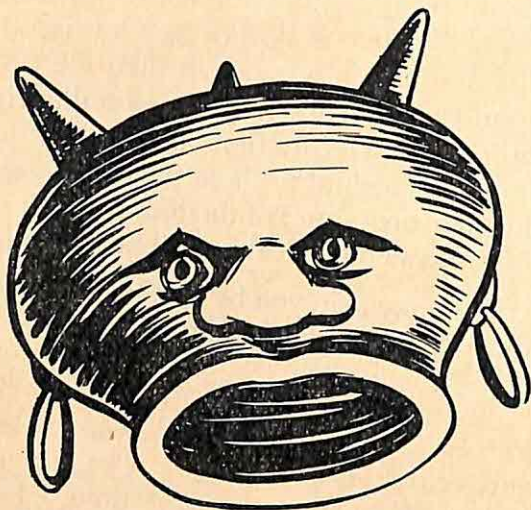
Your friend may help you by catching your eye with his 'transparent teacher' picture whenever you go wrong.

§10. Teaching—The Tongue is the Unruly Member

A. Fault: Talking too much

This is the commonest of all faults, and one that does much harm. Don't be a 'T.T.'—a 'Talking Teacher'.

DON'T BE A TALKING



TEACHER

FIG. 7

✓ Don't be a 'Talking Teacher'—Empty Pots make most Noise

Cure

1. *Plan* your lessons. Think how to make your meaning clear in the fewest possible words.
2. *Practise* the use of *silent commands*, e.g. beckoning if you want a child to come: touching your lips if you want silence.
3. *Keeping the score of words*. Ask your friend to count (roughly) the number of words in every sentence you speak during a lesson, and note the number on one side of the page. Note the number of words spoken by children on the other side, like this:

<i>Number of Words spoken by</i>										
<i>Teacher</i>						<i>Children</i>				
9	8	3	7	12		2	2	3	5	4

If your total is greater than the children's total, you have lost.

4. *Rationed Words*. Allow yourself a 'ration' of words for a lesson, say 1,000 – 500 for teaching and 500 for answering questions. Let your friend keep your score at the back of the classroom, and as each 100 words is used up, hold up a card showing you how many hundred you have left—

 . . .

When you are down to your last hundred you must be very careful of every single word. When you are down to 0 you must finish the lesson with silent gestures.

B. Fault: Talking too loudly ✓

Don't be a 'boomer'. "Empty pots make most noise!" If you shout, the teacher in the next class has to shout louder to make himself heard; then you have to shout louder to beat him.

Cures

Practise talking very quietly, slowly and clearly, *pronouncing every consonant*, especially the *final* consonant. Make your children practise talking quietly too. Enter into an agreement with the teachers each side of you to do the same.

Practise *whispering*, that is, speaking with the lips and tongue but *not the vocal chords*. Have a few *whispering* lessons in which both you and the children talk only in whispers.

Let your friend have a card with a picture of an empty pot, and hold it up where you (but not the children) can see it every time you start to boom.

C. Fault: Talking too fast

Don't be a 'gabblor'. The disease is similar to talking too much: the cause is very often nervousness. Gabbling results in slipshod speech.

Cure

As for talking too loudly.

Be particularly careful to pronounce all consonants, especially final consonants. Practise saying correctly if you are inclined to gabble them, e.g. his-to-ry, not 'hizry', ne-ces-sa-ry, not 'nezry'.

D. Fault: Using Language beyond the Com- prehension of the Class

Some young teachers do this just to 'show off'; some old teachers do it just because they have forgotten what it is to be young.

Cure

By watching the expressions on children's faces, and asking questions, make sure that children *do* understand everything you say.

Keep a space on the blackboard on which to write up words and expressions which you think the children have not understood.

Your Tutor or partner can help by noting any such words or expressions he hears you use.

E. Fault: Talking rudely

Don't be an *ogre*, ordering children about, forgetting to say "Please" and "Thank you", forgetting to praise a good answer or piece of work, shouting at children who do the wrong thing, indulging in sarcasm at children's expense.

Cure

Practising self-control is the only remedy. If you are a victim of this disease, and really want to cure yourself, your friend may be able to help you by showing you a picture of a horrible ogre (where the children can't see it!). But if this only puts you in a worse temper, you will have to struggle against the disease on your own.

F. Fault: Mannerisms ✓

Many people develop the habit of using certain words, or making certain gestures, and are quite unaware of what they are doing or saying. These 'mannerisms' are very laughable or irritating to other people. Children seize on them and use them to mock a teacher they do not like. Do not give your children such a chance of mocking you.

Typical mannerisms are: saying "Hm?" or "Isn't it?" at the end of every sentence, holding your hand up to your face while talking and so on.

Cure

Once you *know* that you are guilty of a mannerism, it is easy to cure yourself. The difficulty is to admit to yourself that you are guilty. Some people will not believe, even when their best friend tells them.

The surest proof is a tape-recording of a lesson—though I have known teachers who refuse to believe even this 'cast-iron' evidence. If your College has no tape-recorder to help you recognise your fault, you *must* believe your Tutor or friend when he tells you.

A picture card held up at the back of the class may help to remind you: and a score kept by your friend throughout each of your lessons, until you are cured, will help you to know if you are getting better—or worse!

§II. Teaching—Teaching Aids

A. Blackboard Work

Besides wrong *placing* of the blackboard, many teachers use it badly in the following ways:

i. **Handwriting** is often illegible—too small, badly formed, uneven. Sometimes a teacher who *can* write well, if he takes time, writes very badly when hurried.

The cause is lack of practice; or perhaps not so much *lack* of practice in *good* handwriting, as *too much* practice in *bad* handwriting!

For a surgeon, perfectly legible handwriting is not very important; for him, skill in using the scalpel during an operation is what counts. If he uses it badly he may kill the patient. So he must always be practising neat work with the scalpel.

Chalk is to the teacher as a scalpel is to the surgeon: he *must* always use it *perfectly*—or as nearly so as possible.

The teacher must practise on the board the style of handwriting used by the children in his class—print script, or joined script, or whatever it is. But he will never get *enough* practice on blackboards—he should also practise in every bit of writing he does himself—in his classes in College, in his lesson notes, in his correction of written work.

A student whose notebook writing is poor always writes badly on the blackboard when hurried.

ii. Setting Out

The worst fault is writing *too much*, *too small*.

Cure

Planning, when preparing lesson notes.

It is also good to have a roomful of blackboards at the Training College, one for each student, and do dictations, arithmetic (problems and mechanical sums) drawing and other exercises on the blackboard—at first, with no time limit, but later, working against time. By walking round and comparing your own work with your friends', you can learn much.

iii. Rubbing Out

Dirty practices such as rubbing out with a finger, or worse, a licked finger, are common.

The cause is often *uncertainty*, due to insufficient planning, or to nervousness.

Cure

If you are nervous, always hold the duster in your left hand while the chalk is in your right. The real cure, however, is *planning*. Then there is no need for rubbing out until the whole board is cleaned after the lesson.

B. Pictures, Charts, etc.

i. Choice

Teachers often bring pictures that are too small to be seen by the whole class, pictures in which the points of interest are not clearly seen.

Cure

Better preparation of lessons. Show the pictures to the Supervising Tutor before the lesson.

ii. Display

Students often keep their pictures rolled up, and when they come to show them, cannot get them to stay flat.

Students often try to hold large pictures up with one hand, or call out children to hold them up, or try to pin them on the blackboard, but find the pins won't stick in, or won't come out: and so they get 'in a flap'.

Cure

Keep pictures *flat*, in a large *portfolio*. If you *must* keep them rolled, unroll them and press them flat *before* your lesson.

Make sure that there are proper arrangements for hanging pictures in the classroom, and make sure *before the lesson* that these are in order. Choose a time when no one is in the room, and practise putting up and taking down your pictures.

iii. Questioning

Students often *tell* the children what to see in a picture. If you do this, you cannot be sure that every child sees with his own eyes. Always *ask* children what *they* see, and lead them by questions to see the points of interest. But students often ask bad questions, impossible to answer from the picture.

For example, a picture of Wilberforce is shown, and the teacher asks: "What is this man's name?"

"In what town was he born?" "In what year?" These are *bad* questions, because you cannot possibly find the answer in the picture. But if you ask, "What country does he come from?" "How can you tell?" "How is he dressed?" "What does this tell you about him?" "Has he a kind, or a cruel face?" Such questions *can* be answered from the picture, and lead up to your lesson.

Cure

Planning the use of the picture. Writing questions on it in the lesson note. Discussing with Tutor if each question is good or bad.

C. Models and Demonstration Equipment, e.g. Weighing Machine

Students often place these where the children cannot see them, e.g. on the table, or worse, on the floor, in front of the class; or children are allowed to crowd round.

Cure

Rearrange the classroom, or take the children outside. The model should be placed on the ground, or on a bench or *low* table in the middle of a large half-circle or horseshoe of seats.

§12. Teaching—The Children's Part

A. A bad Fault is not giving the Children a big enough Part

The cause is often selfishness—when a teacher has little feeling for his children, and only wants to 'show off' in front of them or an inspector.

Another frequent cause is *laziness*—it is much easier to stand in front of the class and gabble away, than to find work for the children to do, help each one to do it right, and correct mistakes.

Cure

Thorough preparation of lessons, with attention to the children's part—especially the provision of materials or apparatus for all the children.

B. Fault: Taking up too much Time over the 'Teacher's Part'

The cause is often failing to understand that the teacher's part is only *preparation*, and the children do not begin to learn until their part begins.

Nervousness, inexperience, and lack of time sense are other causes. A teacher often takes much longer than he intends over 'Introduction'.

Cure

Allocate a number of minutes to each part of your lesson; note this in your lesson notes, and keep to it as strictly as possible. Your friend can help by 'watching the clock' for you.

✓ C. Fault: Providing unsuitable Work for the Children to do

Young teachers often set exercises that are far too difficult, or far too easy, too long, or too short for the children to do. Teachers often include examples that do not lead towards the aim of the lesson, or are not based on their teaching.

Cure

Careful planning of lessons. When you show your lesson notes to the Supervising Tutor, call his attention particularly to the work you propose to give your children to do, and ask his advice.

Often you can divide your class into groups, and provide easier or more difficult work for different groups. Again, it is good to prepare some easy work for the whole class to do, and keep 'up your sleeve' some more difficult, but very interesting, work for the quick ones who finish first.

D. Fault: Failing to take account of what each individual Child does

The cause may simply be lack of experience, and a teacher who really tries will cure himself as he gains experience.

But the cause is very often that the student does not realise his responsibility to help each individual child to develop in the best possible way. Such students have the wrong idea that the teacher's job is to 'deliver lessons'; they think that if any child does not learn, that child is to blame, or is stupid.

*This is one of the most serious teaching faults,
and one of the hardest to cure.*

The reason this fault is so serious, is that children learn by what they do. If they do wrong, they practise wrong-doing, and make perfect failures: and *you*, not they, are to blame. Your job is to give each child good things to do, things that he *can* do right if he tries (and you must encourage him to try by finding things that he will want to do), and to correct his mistakes if he goes wrong.

This is not easy. Teaching is not easy work. No teacher, however good, can have forty different things for the forty children in his class to do, and help all forty individually at once! The secret is to choose something that *most* of the children will be able to do, and that will keep them busy while you give individual attention to others, singly or in a small group.

The good teacher is one who really tries to provide something that each child can do with benefit, and who really tries to give each child the help he needs. The bad teacher does not care; he may try with a few children, but blames others, or calls them 'stupid' if they do not do what he wants.

Instances of this fault are:

i. Not noticing that some, or all, the children have not understood your instructions, and so are not doing what you want them to do; e.g. in English, a teacher gave children a list of adjectives, with their opposites in jumbled order in another column, and asked them to pick out the

child should ever score 0 at an exercise. He should get at least *one* example right—even if that is the only one he does.

The first few examples in any exercise may be used as a *test*. Tell children to stand, or hold up a hand, when they have done them. Those that have got them right can do the rest of the exercise, those that have got them wrong need more help.

Set easy work for the whole class: have harder work ready for the bright ones who finish first.

Another remedy is *Group Work*. You can either have fast, middle and slow groups, with different work suited to the ability of each group. Or you have 'equal ability' groups, each led by a few very good children, who will help the weak ones.

§13. Teaching—Hints on Teaching Subjects

THIS chapter is not intended as a complete guide to the teaching of any subject: it contains only hints on difficulties that have arisen in practice.

A. English

1. Text-books

Get hold of the graded text-books in the school, both Pupils' and Teachers' editions, and study them. Find out from the Teachers' book exactly how the

author intends each page of the Pupils' books to be used.

Base your main lessons on the text-book; teach them as nearly as possible to the suggestions in the Teachers' book. If the Pupils' book contains a suitable exercise, *use* it. There is no need to copy an exercise on the blackboard if children have it in their books. Let the children do *all* the exercises in the book, if possible.

If you want to *leave out* any exercise in the book, or to *put in* any additional work of your own—by all means do so. But you must have a *good reason* for leaving out any of the text-book work—and your own additional work must be suitable—and correct!

2. 'New Words'

Often some of the words listed at the beginning of a lesson are not new to the children, and students waste time teaching them. You must teach *new* words, but do not 'over-teach' them or waste too much time on them.

3. Pronunciation

Children have most difficulty with *final consonants*, *long and short vowels*, and *emphasis or accent* ("tune"). Each day, give a few minutes "Pronunciation Drill" on words which children found difficult the day before.

4. Reading

Many teachers still cling to the old-fashioned way of

opposite of each adjective in the first column. But some children started writing sentences using each word in turn, and finished the whole list before the teacher got to them.

Cure

Know your class. Pick out one or two good children, most likely to understand your teaching; one or two very dull ones, least likely to understand; and some near the average. When you set an exercise and the children start to work, go first to the bright ones—if they have misunderstood your instructions, probably most of the others will have too; if so, call the attention of all, and give the instruction again. If the bright ones are doing the right thing, try the average ones. If one of them has misunderstood, go *very quickly* round the class, picking out those who have not understood, for further explanation. Once you are sure that *most* of the class are working on the right lines, you can give detailed help to the weakest ones. You can ask some of the brightest children to help the weakest. This will be good for the bright children—for there is nothing that helps you to remember a lesson so well as trying to teach it to someone else.

ii. **Not noticing that the work is far too difficult** for all, or most, of the children.

For example, a teacher began to give a dictation, and went on right to the end, in spite of the fact that even the brightest children had made several mistakes in every line, while the dullest had got nothing right at all.

Cure

As you dictate each sentence, glance at the papers of your bright children. If they have made any mistakes, you may be sure the dictation is too hard for the average and dull ones. So stop work; and either tell the children to study the passage in their books for a few minutes longer, or give an easier dictation that you have ready 'just in case'. If you see that half the class is doing well, and the rest making too many mistakes, divide the class in two; tell the second lot to open their books and go on preparing, while you finish the dictation with the first lot. Then dictate to the second lot while the first are correcting their own mistakes.

✓ iii. Failure to correct all children's mistakes.
If you leave a child's mistakes uncorrected, he thinks that what he has done is right, so he has learnt something wrong.

The cause is often that the teacher has set work above the child's ability, or that he has not explained properly.

Cure

Do not let children make too many mistakes, i.e. more than you can correct before the end of the period.

If the work proves too difficult for any child, *stop him* before he has made too many mistakes. It is very bad for a child to make many mistakes, even if you correct them all. He loses confidence in himself, thinks of himself as a failure, and stops trying. No

teaching reading by the method which has become known as 'reading round the class'. Pupils are called upon in turn to read aloud to the class a piece of prose which they have never seen before. All too often they read so badly and are so frequently interrupted by corrections that the rest of the class gets bored and restless.

Where English is not the mother tongue but is being taught as a foreign language, a certain amount of reading round the class has its legitimate place, but its purpose should be for putting the final touches on and testing the success of the preparation—not for the purpose of teaching new matter. The rule is that *thorough preparation must always precede reading aloud*.

The nature of the preparation will depend on the age of the pupils, their level of attainment and the degree of difficulty of the new reading matter. Something on the lines which follow would probably apply in most cases:

- (i) Before the lesson the teacher must himself study the passage and make a list of new words and of points where difficulty is likely to arise.
- (ii) He goes over these with the class, taking care *not to over-teach*. New words can be dealt with *quite briefly* at this stage, for their meaning will become clearer in the context of the passage.
- (iii) *Silent Reading*. Pupils are given enough time to read the passage through silently and list the points on which they need further enlightenment. Many of these points can be dealt with

by the teacher in quiet conversation with individual pupils.

- (iv) *Dealing with Difficulties.* The teacher deals with points where there has been general difficulty, but there ought not to be many of these if his anticipation has been careful.
- (v) *Pattern Reading.* The teacher reads a part of the passage aloud as a pattern. His voice should be pleasant, rising and falling with the meaning of the passage, not a deadly monotone. It should be just loud enough for children in the back row to hear distinctly, but not too loud so that it disturbs the next class. The teacher should read slowly enough for clear articulation, but not too slowly so that the reading becomes unnatural.

After the pattern reading comes the time for the children to practise reading.

- (vi) *Group Reading.* Divide the class into groups with not more than six pupils in each group. Appoint pupils who are good readers as group captains or leaders. Space the groups out around the classroom or in the playground, with each group seated in a circular formation in such a way that the members face one another. It is the duty of the leader to see that each member of his group has a fair turn at reading aloud to the rest of the group. As far as he is able, he makes the corrections of errors, but if he is unable to do so, he signals the teacher, who, if engaged with some other group, will come as soon as he is free. The teacher moves

round 'listening in' to the reading, and chooses a few of the children to read aloud to the whole class.

- (vii) *Reading Aloud by the Pupils.* Those who are known to be bad readers should not be selected but should be singled out for special treatment. The average pupil should give a satisfactory rendering without too many mistakes. The time for correcting these is a matter of discretion, but it is best to leave the correction of minor mistakes until the reader has come to the end of the paragraph. He should then be corrected, as much as possible, by his fellow pupils, who should have been invited to detect errors. To ensure that no pupil in the class will be missed, the teacher should keep a record of who has read, and give a mark.

Some pupils read so badly that it is impossible to let them waste everybody's time by reading aloud. They need individual coaching on material appropriate to their abilities.

- (viii) Further exercises, oral or written or both, should now be set.

It may take a few lessons to introduce Group Reading and get it working smoothly, but when that has been done, good results may be expected. Pupils must, of course, moderate their voices; it is quite possible to have many groups at work without disturbing one another.

Group Reading can be used with advantage not only with the Class Reader but also with Sup-

plementary Readers. It is better to have these books in sets of six, so that each set has a different book. When a group has finished its book, it can exchange with another group.

5. Verb Drill

This is like Table Drill in Arithmetic—it should be given for a *few minutes* in *almost every* lesson, but should not take up a whole lesson. As in Mental Arithmetic, devices for enlivening the work are useful, e.g. three large ‘stepping stones’ marked “Yesterday”, “Today” and “Tomorrow”. Children hop from one to another saying a sentence with the verb in the proper tense.

6. Written work

See Section 12.

B. Arithmetic

Study the Text-book in use—Pupils’ book and Teachers’ Guide.

Each series of lessons on a topic should include:

1. Practical work with concrete objects to ensure understanding. (This is just as important in top classes as with Infants—except that older children will understand *quicker* and so need *less* of it.) But this practical work must be *suit*ed to the level of the class. I have seen Standard VI made to waste time on simple shopping suitable for Infants—just for eyewash. A top class might be given e.g., facsimile cheques to cash and enter in a bank account.

2. Learning by Heart the necessary Constant—e.g. addition bonds, multiplication tables, mensuration tables, followed by *Rapid Mental Drill* (quite distinct from other forms of mental arithmetic) so that the answer to an easy mechanical question comes as quickly as the bounce of a ball. Such drill is often given best in groups or in the form of scoring games.

3. Demonstration of Setting Out followed by Mechanical Exercises for Speed and Accuracy.—An *enormous* number of straightforward sums all of the same type (numbers and symbols only—no words) must be done *right* before children can be said to have *mastered* a process. Too often we see only two or three—each of which can be done by the average child in 20 seconds—set for a whole period's work. *Sum-cards* are the remedy—or text-book exercises.

N.B. Correct setting out should be taught, and children made to follow it. Too often an answer is accepted with the work above it so badly set out that you cannot see how it was obtained.

4. Application in Problems. Children should be asked to solve *all* problems *mentally* if they can. If they can, it is a waste of time to work the problem in writing; worse, it deadens thought, and encourages slowness. If the problem is too intricate to be solved mentally, children should be encouraged to find an *approximate* answer before they begin to work.

Setting out must be taught, and children made to set out their work *as* taught.

Written Work at Stages 3 and 4

A technique such as the following may be used for written work:

- (i) After your exposition (in which children take part) set *a few* examples on the blackboard, to test understanding.
- (ii) Tell children to stand or hold up a hand as soon as they have done No. i. Move round *quickly*, marking right or wrong. Those who have done it right go on and do the next; those who have done it wrong try again.
- (iii) Again on completing the work on the blackboard, children stand or raise a hand. A child who has done all right is given (or may take from its place on the wall) a *white* sum-card. A child who has made a mistake must try again.
- (iv) Children who do one or more *white* cards (easy examples) right may take a *blue* (harder) card, and then a *red* (very hard) card.
- (v) The first to finish all work set may take a hand in checking others' work.
- (vi) Children who cannot get the blackboard work right are given further teaching.

You can use the same technique with text-book exercises or you can think out your own technique.

N.B. *Correction of Written Work.* The *first* aim should be to have *as few mistakes as possible to correct*—while giving children *as much work as possible to do*. Group work, or the above technique, will ensure this.

Corrections should not be left undone. This may

mean collecting books for marking out of class. But corrections done out of class have little effect; the teacher must strike while the iron is hot, i.e. *see* that a mistake is corrected *as soon as possible after it is made*. But the child's progress is measured by the number of sums he does right, not by the number of corrections he makes.

Mental Work

(A) The place and importance of *Daily Table Drill* is not generally understood, and very few students I have examined have learnt the technique of giving it. But it is *most important*.

The aim of Daily Table Drill is to *save* thought so that mechanical processes are *automatic* and the mind is free to think about the *problem* element.

The aims of other forms of mental work are: (B) *to provoke thought* and (C) *to test understanding*.

(B) Mental questions to provoke thought are given at stage 1, page 69, to rehearse previous knowledge; at stage 4, page 70, to make children think about the kind of problems they will have to solve on paper, i.e. *easy* examples of the same problems; also, after stage 4, page 70, *mixed* sums to make children think: "Should I use the process just taught, or some other?"

(C) After each piece of teaching or blackboard demonstration, mental questions are asked to find out *which* children *have* understood and *which have not*. 'Arithmetical Dictation' is suitable here. But the questions must be based on the teaching, and the teacher must take into account the performance of

each child (grouping the children for written work or for further teaching).

Too often we find a student beginning every Arithmetic lesson with an Arithmetical Dictation of five or ten varied sums, which may or may not have a bearing on the lesson; and then giving his lesson, regardless of whether individual children have answered all or none right.

When preparing your notes, make sure that each lesson has some *appropriate* mental work—some of (A) every day, and then either (B) or (C) as appropriate, and ask your Tutor if the exercise you have chosen is suitable.

Teaching

Two very common, but serious, faults:

1. Choosing an excessively complicated example for first teaching (e.g. a number with six decimal places). *Simple* examples should be taken first, and each complication introduced with a new example.
2. The opposite case—Teaching something very easy, and then setting some very difficult examples; e.g. Teaching *area* with $3'' \times 2''$, then asking children to find the area of a table $2' 6'' \times 3' 9''$.

After teaching, and practising, finding areas with one unit (square inches), teach *again* with fractions—($2\frac{1}{2}'' \times 2''$, then $2\frac{1}{2}'' \times 1\frac{1}{2}''$) and practise that, and then teach *again* with *two* units (ft. and in.) and practise that, and so on. This is a good example of teaching *step by step*.

C. Religious Knowledge, History, Geography, Rural Science, Nature, Hygiene

In these subjects some *expositional* lessons, in which the teacher does most of the work, are necessary: but *each of these should be followed by other lessons in which the children do the work*. Thus each topic needs more than one period, e.g. in *History*:

Period 1. ✓ **Expositional**

The teacher tells the story, asks questions, answers children's questions, gives a short blackboard summary.

Period 2. ✓ **Preparation**

Children divided in groups: each group prepares and rehearses a dramatisation (teacher helps each group in turn).

Period 3. ✓ **Dramatisation**

Each group in turn performs its version, other groups criticise.

Period 4. ✓ **Recording or "Fixing"**

Children draw a picture or time chart, write a note, or answer questions in writing.

Dramatisation, of course, is not the only way—telling the story back from the point of view of different characters, making a model, drawing a picture, map or time chart, studying books or carrying out an expedition to obtain further information, are other good ways.

N.B.—Dramatisations are worse than useless if not done *in the right spirit*, e.g. 'The Last Supper' done amidst a chorus of giggles. A spirit of reverence, not of frivolity, must be produced.

You should not direct or interfere with the dramatisation—it must be the children's own expression.

Puppets are very useful for dramatisations.

The children's part may often come *first*—an expedition to observe something, study of pictures, etc., and the teacher's expositional lesson second—to supplement information children have obtained for themselves, or to correct wrong impressions. Finally, a children's lesson to express or record their ideas, follows.

Use and Abuse of 'Chalk and Talk'. No one will deny that 'chalk and talk' has its place in the teaching of History, Geography and kindred subjects, but avoid its *excessive* use, to the *exclusion* of expression work, group work, and, generally speaking, *work by the children*.

In Rural Science, Nature Study and Hygiene, during the teaching practice, experiments taking some days or even weeks to mature, should be undertaken (e.g. breeding mosquitoes, flies, butterflies, frogs; pollination; germination, etc.).

Exposition should *follow* observation, e.g., a lesson on 'The life history of an insect' should *not* be given unless insects have been kept from egg to

imago in a vivarium for children to observe over the preceding weeks.

Hygiene is a life to be lived and it is *worse than useless* to give expository lessons if the rules they teach are not being observed. The famous 'diagram of a sand filter' should *not* be shown to children unless such a filter is in actual use or needed, in the school. Either establish a healthy habit first, *then* give a lesson on 'the reason why'—or vice versa.

D. Handwriting

The technique of teaching this is often neglected and very poor lessons are all too common. A two-line blackboard pattern to be copied twice or three times encourages slow, laboured writing—just what is *not* wanted.

Interest is necessary, and may be stimulated in many ways, e.g. making picture-story cards, or picture-story books; writing letters to 'post' to the next class or another school; wall newspaper; anthology of poems or proverbs; posters or notices (e.g. the teams for a football match, invitations to Parents' Day).

Formation of letters and joining of letters.—Drill in these may introduce a lesson in lower classes.

Correction

Few students know *how* to correct mistakes. These are of four common kinds among beginners: shape, size, slope, spacing—while among advanced students, wrong division of words at the end of a line is a common fault.

E. Handwork

During School Practice you should prepare and take handwork lessons as much as any other subject, taking into consideration—

1. Organisation of the work, to ensure that *every* child is busy.
2. Preparation of materials, tidying afterwards.
3. Enthusiasm—*planning* the work to be done, and having a *purpose* for it.
4. Enjoyment—while a lot of dull repetitive work is being done, e.g. in rope-making—boredom can be avoided by story-telling or reading, or chorus-singing.
5. Correlation with other subjects. Models and Puppets for use in History and Geography, equipment for Arithmetic lessons, flytraps and other things needed for Hygiene, can be made in the Handwork period.

F. Physical Education

Make a note for each lesson taken, showing the table, variations and breaks to be introduced, the activities for group work, the apparatus needed.

Enormous progress in the teaching of this subject has been made but we still see too often:

- (i) Delay in getting started, and waste of time between exercises.
- (ii) Classes falling in in too tight formation. 'Arms sideways raise' does *not* give adequate spacing (but it does waste time!)—twice that spacing

(room for the teacher to walk between raised hands) is needed. The best way is to have spots marked on the ground, or allow leaders and team members to judge distances.

- (iii) Group activities not properly planned. This part of the lesson, especially the agility exercises, is most attractive to children, and their continued interest in P.E. in upper classes depends largely on it.

If there is not proper control, there is a serious element of risk.

- (iv) No washing afterwards, or washing not well organised.

§14. At the End of School Practice

If you are doing a six weeks, school practice as suggested on page 25, you will, by the last week, have experienced at least five weeks' continuous teaching in every subject—that is, you will have watched the class teacher for one week, your friend for two, and you will have taught it yourself for two weeks. If there was a break in the middle, you will know what went on, from class records and children's notebooks.

Records of Lessons

At the end of every lesson or session, you should have had a short 'inquest' with your friend, and

perhaps the Tutor, and recorded the result of each lesson—whether you taught it yourself, or watched your friend. You will have noted what the two or three children you picked out to watch, actually did during the lesson.

Progress Made

Now comes the time to study the progress made by the children in each subject, during the whole period.

You may not have finished a series of lessons; in that case, one or other of you can take lessons in that subject to 'wind up' the series during the sixth week.

If you have finished a series, it may be good to set a *test* on the work done, and *mark* it. This will give you valuable experience of the *art of examining*.

You may also pick at random a few children's note or exercise books in each subject, and go through the work done throughout the period. If *enough* work has been done, with more good work than mistakes, and if the work on the last page is better than that on the first page, you have done well.

Write up an appraisal of the work done and progress made in each subject, by the class as a whole and by some individual children. If you went wrong, admit it frankly, and suggest how you might do better next time.

Finally, if you have been using the 'loose leaf' system as suggested, bind all your notes together in a folder—the plans and notes made during the observation week—notes on individual children

throughout the period—notes of lessons, and records of each lesson—results of tests, and appraisal of work done, made during the last week—and keep it as a ‘School Practice Record’.

You will find this invaluable during future lectures in College on Principles and Child Study—and also in answering questions in the Teachers’ Certificate Examination—for from it you can quote concrete examples of points that arise in theory.

Before you leave the school where you have done the Practice, remember to thank the children, the Class Teacher, and the Head Teacher. Leave everything in order, and leave behind a good impression of yourself and your College, so that all at the school may say sincerely, “Come again!”

§15. The Practical Teaching Test

PROOF of ability as a practical teacher is required as a condition for the award of any Teacher’s Certificate—whether a graded Certificate awarded by examination at the end of a training course, or an Honorary Certificate awarded without examination to a teacher of long experience.

Usually in the case of Training College students, the Authorities require them to pass a formal test conducted by an Inspector or panel of Assessors. Alternatively, the Authorities may accept the considered judgement of the Principal and Staff of the

College in lieu of a formal test: or often the opinion of the Principal and Staff may be taken in conjunction with the results of a test or inspection report. In the case of candidates not attending a College, their ability as practical teachers is judged by one or more inspections of their work at the school in which they are teaching, possibly in conjunction with reports from persons capable of judging their ability.

But whatever the requirements of the Authorities you will have to satisfy *somebody* that you are a good enough teacher to deserve the coveted certificate.

If you are a Training College student required to undergo a formal teaching test, it is ideal if the Inspector or Assessors can visit the school where you have been teaching during the final week of the school practice, when they can see you teaching the class you have been with for four or five weeks, and see records of work done by the children throughout that period, their exercise books, and other evidence of the work they have done.

If this cannot be arranged—and Inspectors cannot be in several places at the same time—a satisfactory alternative is for students to return to the class to which they were attached for the long practice, for the purpose of the test.

But even that may not be possible now that there are so many Colleges all over the country, and so many students to be tested.

If you are a teacher not attending a College, you may be called to join students from some College for their teaching practice, to undergo a test with them: or you may be called to some school other than your

own, for a formal test: or your work may be inspected in your own school.

But however your ability as a practical teacher is to be judged, remember this: those responsible for judging you will *want* to pass you *if possible*.

They will *not* expect to find you a *perfect* teacher. You can only learn to teach by teaching, and it takes many years of practice to become a really good teacher. They will be looking for signs of promise: does this candidate *promise* to become a really good teacher? Or does he *show signs* of becoming a bad teacher?

Their duty is to *protect* the children from bad teaching; it will be their duty to *fail* you if you show signs that you are likely to become a bad teacher. If you are going in the right direction you will in time become a good teacher, and deserve a certificate. If you are going in the wrong direction, it is the duty of those who examine you to fail you, and not allow you to have a certificate *until you change your direction*.

What are the signs that a candidate's direction is wrong?

1. Lack of feeling for the children

A bad manner towards them: any kind of harsh treatment. Not knowing individual children by name (if you have had a chance to learn their names). Not giving the children their share of the lesson; not encouraging them or helping them to correct their mistakes.

2. Carelessness or Laziness in preparation

Not having taken the trouble to prepare lessons carefully. Anything seriously wrong in lesson notes or apparatus—wrong facts, wrong answers to sums, words wrongly spelt. Not having taken the trouble to prepare necessary teaching aids.

3. Faults of Speech and Writing

Careless, slipshod speech—gabbling—bad pronunciation—mannerisms.

Bad handwriting on the blackboard or in children's books—these are faults of which students can *and should* cure themselves while at College, if they take the trouble.

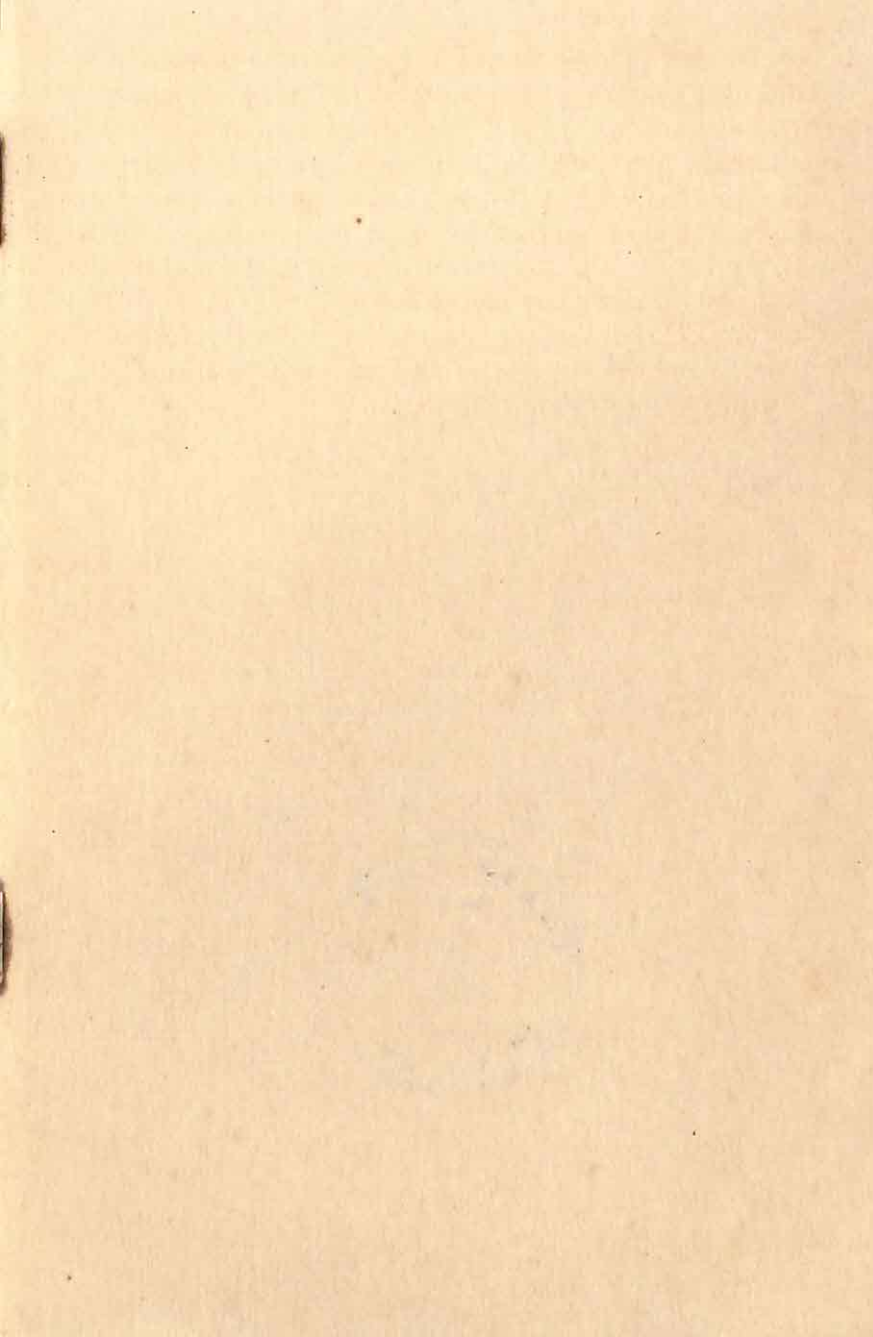
Those who examine you will not expect to find you free from fault: but if they find a student so conceited that he is *unaware* of his faults, or so *lacking in interest in teaching* that he is not doing his best to cure them, or if they detect in him a *wrong attitude* to children, it is their duty to fail him.

Let us hope they will not fail you!

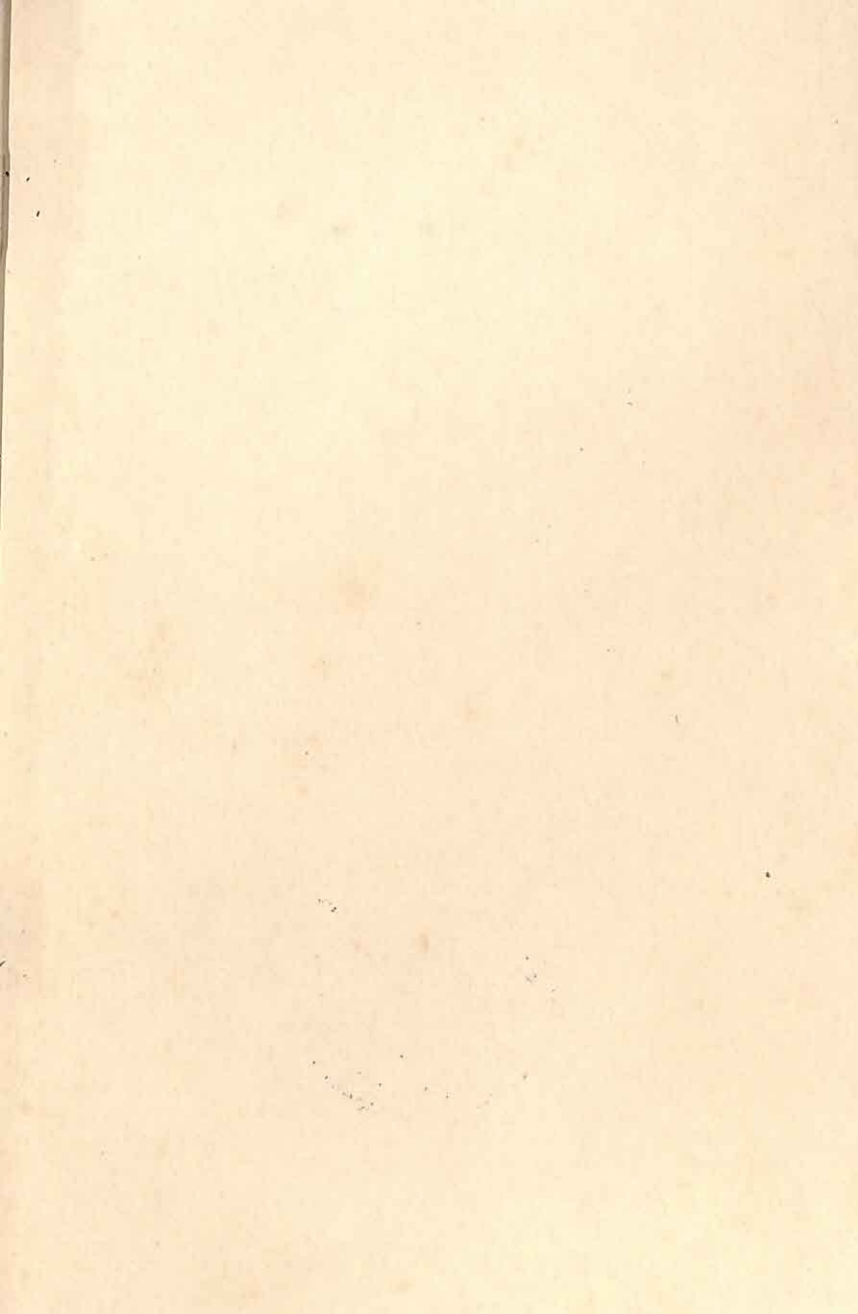
When you come out of College next year with your Certificate, do not think that you are now the perfect teacher. You will still be only a beginner: you will need *years* to put into practice the lessons you have learnt at College, before you can become a really good teacher; and you can go on getting better every year.

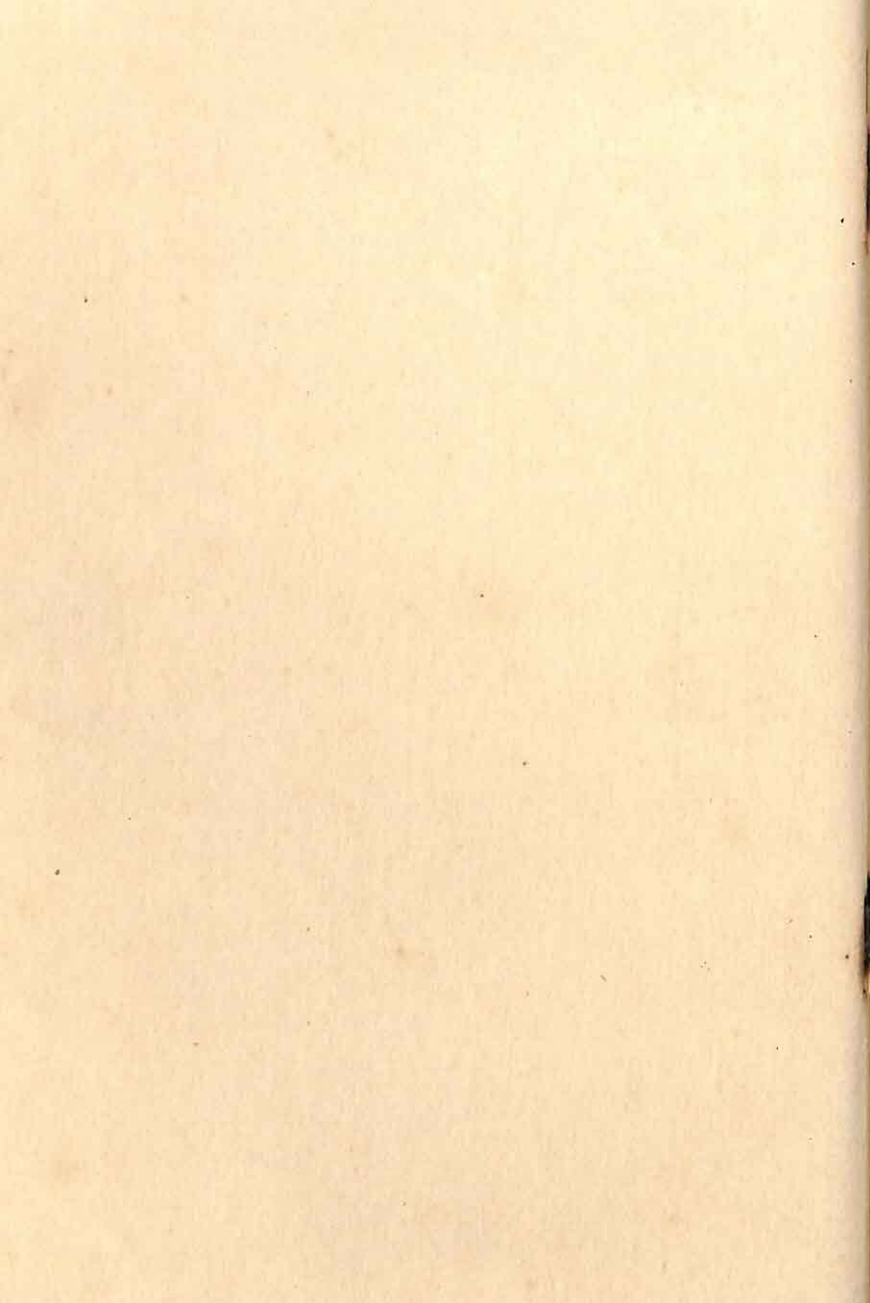
Your certificate is evidence that the Inspector and Assessors think you are on the right road to becoming a good teacher. Do not, as soon as you have

got it, change direction! Do not become conceited, and lose sight of your mistakes! Do not stop taking trouble to cure them. Do not despise other teachers who have not had the advantage of going to College like you, or 'old stick-in-the-muds', who went to College so long ago that they have forgotten all about it! And above all, do not lose interest in the children you teach! For that really is the only thing that matters. If you really have their best interest at heart, you will always be finding ways to improve your teaching. Good luck to you!









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TEACHING LIVELY ENGLISH
EXAMINATION TIME
THE ENGLISH SYSTEM OF EDUCATION
BOARDING SCHOOLS
SCHOOL DISCIPLINE
LEARNING TO READ
GOOD HANDWRITING
TEACHING NATURE STUDY
WILLINGLY TO SCHOOL
SCHOOL BUILDINGS,
FURNITURE AND PLAYING FIELDS
TEACHING HISTORY
ON THE THRESHOLD
THE ART AND CRAFTS TEACHER
TEACHING PRACTICE AND TESTS



Staff